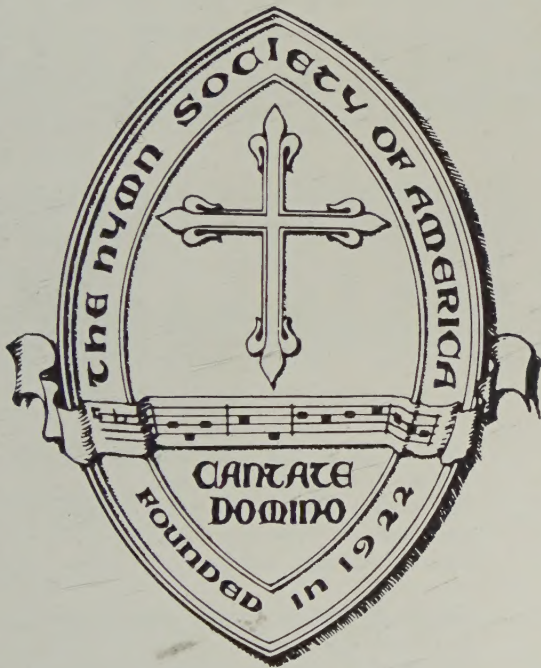


The Hymn

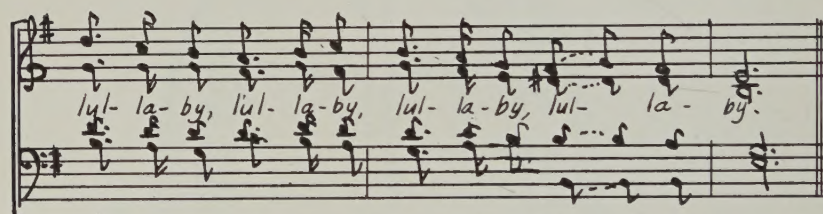
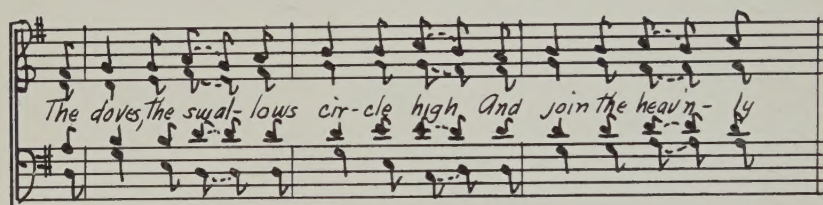
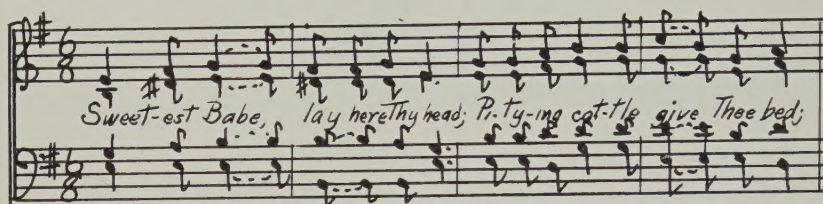
OCTOBER 1954



Mary's Lullaby

SWEETEST BABE

PAUL NEVE, 1954



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Sweetest Babe, lay here Thy head;
 Pitying cattle give Thee bed;
 The doves, The swallows circle high
 And join the heavenly lullaby;
 Lullaby, lullaby, lullaby.

Shepherds harken, angels sing;
 Royal homage wisemen bring:
 Thy mother wonders, wonders why—
 But sings again love's lullaby:
 Lullaby, lullaby, lullaby.

Rest thee, rest thee from the throng;
 Evening starts a journey long.
 What means this fear from which we fly?
 This pain that stills our lullaby?
 Lullaby, lullaby, lullaby.

WILLIAM WATKINS REID, 1953

The Hymn

Published by The Hymn Society of America, New York

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Rev. George Litch Knight, *Editor*

Dr. Ruth Ellis Messenger, *Associate Editor*

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The Editor's Column

THE FIRST FIVE YEARS

The Editors of this periodical are pleased to note that this issue marks the completion of Volume V. The reception accorded to THE HYMN within the membership of The Hymn Society of America—along with widespread use in school and public libraries—is the source of great satisfaction. But even more gratifying has been the steady receipt of original materials: articles, hymns, and tunes from the members of our Society and friends in The Hymn Society of Great Britain and Ireland.

Though our sister Society is actually a "daughter," its *Bulletin* antedated THE HYMN by a number of years. Dr. Millar Patrick was the first Editor, and his successor, Dr. Routley, has maintained a high standard of literary quality.

We owe the origin of THE HYMN to the wisdom of the late Carl F. Price. Among his dreams for The Hymn Society of America was a periodical in which the field of hymnody might be discussed from every possible point of view, without endeavoring to supplant the *Papers of the Society*, established by him and maintained during the succeeding years.

In January, 1949, Mr. William Watkins Reid introduced a memorandum planning for a periodical, to the Executive Committee, of which he was Chairman. In October, 1949, the first issue was published. From that time, Mr. Reid and our President, The Reverend Deane Edwards, have been and continue to be loyal and generous supporters of THE HYMN.

Miss Caroline B. Parker lent invaluable aid to the founding of THE HYMN, and was responsible for our first roster of Contributing Editors. J. Vincent Higginson guided the development of the paper in its early issues, and continues to advise on editorial and publication policies. Miss Edith Holden, Treasurer of The Hymn Society, has served on our Editorial Board and as a contributor to our columns, as has Lee Hastings Bristol, Jr.

The Editors of THE HYMN have as their purpose to present a fair evaluation of contemporary hymnic trends. That complete success is not attained is evidenced by correspondence which has, in general, been fair and just in its criticism. Occasionally there has been an indication of the universal tendency to "read in" meanings to articles and editorials, and nowhere is this more apparent than in *any* discussion of Gospel Songs.

(Continued on Page 127)

Poetry and Hymns

FRANK B. MERRYWEATHER

AS AN INTRODUCTION to our subject, a remark by the late Dr. Kirkpatrick about the 97th Psalm is suggestive and helpful. "The author was not an original poet but a masterly hymn-writer."

It is not without significance that the latest edition of *Hymns, Ancient and Modern* omitted Tennyson's "Crossing the Bar." A good poem is not necessarily a good hymn. A further reference to this masterly poem will be made in the passages touching on poetry.

Lest there should be any misunderstanding about the reference to the 97th Psalm, we hasten to say that there is no wish to imply that all the Psalms are devoid of the poetic gift. The Hymn Book of the Second Temple, as the Book of Psalms was called, contains poems written with consummate artistic skill, and with freshness and force, having also perfection of form and dramatic vividness. The 114th Psalm is an outstanding example, and, among others, the 90th Psalm stands superb, full of sublimity and pathos, the work of a poet-seer. But many psalms shine with a borrowed light, as for example, the 97th and the 143rd, both of which are skilful mosaics of phrases taken from other psalms.

Our comparative study will give attention first to the high theme of poetry. This will be dealt with briefly but with all due deference as such a theme deserves, and as far as lies in the very limited knowledge and power of appreciation possessed by the writer of this article. In the second part, the attempt will be made to sketch in rough outline the relationship between poetry and hymns, by way of resemblance or contrast.

I have no intention of repeating what has often been well said about the constituents of a good hymn. Most of the readers of this article know the answer to the question, "What makes a good hymn?" But what is poetry? How shall we define what some have said is indefinable. Great poetry defies definition. However, we can listen to various descriptions of it:* 1) The antithesis of poetry is not prose but science. 2) Poetry comes from whence it is nourished. It makes contact with the reality behind appearances. 3) Poets are in touch with things beyond

* 1) Wordsworth 2) Shelley 3) For guidance in poetry I am indebted to C. Day Lewis and especially to W. F. Jackson, author of *Roman Vergil*.

the frontiers of the conscious mind. The mind of man is peopled like some silent city, with a sleeping company of reminiscences, associations, impressions, attitudes and emotions, to be awakened into great activity at the touch of words.

In any poetic theory, the importance of unconscious thought cannot be overlooked. Tennyson wrote "Crossing the Bar" in a single walk home, but he had been thinking over it for years. The remark of Jung is important. "Great poetry draws its strength from human life."

The resources of the poet are found in various worlds: the inner mental world; the world of experience (which survives in the sub-conscious mind); and the world of knowledge, present and past, mainly derived from books.

The poet treats his material, words, with care and respect and accuracy, and is always mindful of the fact that mystery surrounds the whole of life.

How is a poem made? By an image or idea, a feeling or an experience, which, as a seed, enters the unconscious mind, and sooner or later, the urge to write follows. This material is, as it were, dug up, and afterwards cut and polished. A good poem has the enduring power of a diamond.

Like the sea-shell, poetry may carry the murmur of a vast sea, and a far-off age. And often there is a yearning in poetry, a wistful looking beyond the present unattainable. "The fairest form is that which reflects a mind more fair."

The forms of poetry are well known, and also its artistic aids, such as imagery and rhythm. In the interest of brevity, I may not stay on the fascinating subject of rhythm, and its creative and awakening power.

Poetry, like worship, is a necessity of the human heart. And, as Lord David Cecil remarks in his recent book, *The English Poet*, the English language is good material for poetry. There is no better language in the world for touching the heart and setting the imagination aflame.

This article was invited by your Editor, and an appreciative word may be recorded for our kinsmen across the sea, with regard to American poetry. In a review of the *Oxford Book of American Verse*, I read some time ago, that the nineteenth century produced two poets of extraordinary originality, Whitman and Poe; and the twentieth century has given a group of successful poets, including Robert Frost, wise, humorous and rich in poetical wit; and Hart Cane with his bold imagery and flashes

of tragic insight. (Perhaps the poet's greatest gift is insight.) The Reviewer concluded, "American poetry has begun its real and mature career."

To this favorable review we must add the name of Wallace Stevens, author of "The house was quiet and the world was calm." This writer shows the advanced thought of contemporary American verse, and characterizes much of it by his skilful combination of words. There is a suggestive kind of poetry which induces and evokes and distils meanings. For poets, and perhaps in some degree for hymn writers, the lines of Wordsworth are apt:

If thou indeed derive thy light from heaven,
Then to the measure of that heaven-born gift,
Shine, poet, . . . in thy place and be content.

At the outset of this article, I spoke of it as a comparative study, and an attempt has been made to give some positive estimate of poetry. It is good to know something of what we are comparing, and then to bring them together and examine the relationship between them, as far as they admit of comparison. In suggesting any similarity or dissimilarity, resemblance or contrast I have no intention of comparing poetry with hymns to the disadvantage of the latter. Each, if worthy of its nature, has the right to live and be loved. I propose to sketch in outline some of the chief ways in which they resemble each other, and where they differ.

Resemblances

As heart-felt truths uttered by the poet may touch the heart and kindle the imagination of the reader, so a word in a hymn may be as "deep answering deep," and come home to the hearts and hearths of men, and speak to their condition.

The hymn writer uses the same material, words, and should treat his words with care and reverence, remembering the mystery of life, in which religion also is bound up.

The sources of inspiration are to a certain extent similar. They come not from science; they come from whence they are nourished, and draw their strength from human life.

Somewhat alike too are their resources: the world of thought and conviction, the world of experience, and the world of knowledge gained from books, past and present.

In addition to the use of the same material, words, many of the same metrical forms are used. But a good poem is not necessarily a good hymn. This brings us to a study of contrasts.

Contrasts

It ought not to be demanded of hymns that they should be poetry, but we have a right to look for good verse, good in content and sincere in expression. The charge against many hymns is that their lines are doggerel. How exceptional is the beauty of a poem by Sir Cecil Spring-Rice, "I vow to thee, my country," set to a fine tune by Holst. (*Hymns, Ancient and Modern*, 1950, 579)

A hymn must differ from a poem in all avoidance of subtlety, and must be neither abstruse nor difficult of understanding.

Poets have rightly used mythological sources, Indian, Egyptian, Graeco-Roman, and so forth, but a Christian hymn, though it may have a mystic element, may not be based on a myth. Its foundation must be the historic faith. Blake's poem, sometimes found in hymn books, suggests a myth. "And did those feet in ancient time walk upon England's mountains green."

The hymn writer uses some of the same metrical forms as the poet, but he works within narrower limits. The hymn is set to a regular time. Consequently, the pattern of all subsequent verses must be strictly in accordance with his opening stanza.

Great poets have sometimes concentrated much thought into a word or phrase. But the words of a hymn cannot tarry, they must move along with the music. What compression of thought there is, for example, in D.G. Rossetti's sonnet, "Silent Noon:" "Your eyes smile peace." Or in one of Walter de la Mare's poems; "The Virgin-huntress horns the silent sky." (A double image is evoked of the hunting-horn of Artemis, and the crescent moon.) The greatest example of compressed and profound thought is in Vergil's famous phrase, *Sunt lacrimae rerum*.

A hymn is a song, and therefore unlike poetry may be dull to read until enlivened by music. And further, words written for music may tend to be more artificial in diction than verse written to be read. I would like to enlarge on this. Musical editors of hymn books should be good judges of verse, or failing that, call in the help of expert criticism. There can be no hard and fast rule that both the words and the music should have one author. We recall Luther's great hymn, "A stronghold sure." But some of Luther's tunes have been joined with words written by others. There is the well-known Advent hymn, "Great God, what do I see and hear." We find the same thing in great songs. Both words and music were written by Roger Quilter in his *Songs of the Sea*. And how happy was the blend. In the "Sea-Bird" he says:

Slowly his great wings lifting, he floated away alone,
Like some tired spirit drifting into the great unknown.

Yet he too was inspired to write music to lyrics of Shakespeare, and for Edmund Waller's "Go, lovely rose." So also Vaughan Williams when he wrote fine music for Rossetti's "Silent Noon" previously referred to. Again, when a good poem is set to a good tune, the result is not always happy. The rich imagery and somewhat irregular lines of Henry Vaughan's (17th century) poem, "My soul, there is a country," have been set to the tune VULPIUS; a not altogether satisfactory combination. But worse still, when words of intrinsic merit are joined to an unsuitable tune—possibly because no other tune is available,—it is like a forced union of two incompatible tempers or moods. They ought to be separated! I feel in sympathy with the thought behind the levity of the lines:

Unhappy bond of music,
To force such verse to wed,
'T would happier be, and better
If one of them was dead!

One other contrast may be mentioned before concluding with remarks of a general nature. Change of rhythm, permissible and natural in a poem or lyric is not suitable for a hymn. I notice that the *Congregational Hymnary* (old edition) includes "The roseate hues of early dawn." It is also in the old edition of *Hymns, Ancient and Modern*, but rejected in the new edition. Why is this? Partly because of the too frequent use of adjectives in the verse, and also because the rhythm is changed half-way through the tune. Yet how effective this change of rhythm is in a lyric such as the 27th Psalm. In the opening verses "the swing of the rhythm corresponds to the energy of the thought." Then all is changed. The jubilant rhythm is abandoned, and there is a cry for mercy and pity, with an undertone of courageous faith and hope.

Conclusion

Of course, to the Christian hymn writer, the Bible must ever remain a well of living water, or, to change the metaphor, the cradle of all Christian song. Its living truths must be experienced in his own life, and in his attempt to faithfully interpret them, he will be, to some degree, influenced and moulded by the climate of opinion, scientific, philosophic and social that surrounds his own day and generation. For instance, Canon Ellerton's

hymn, "The day Thou gavest," respects the scientific theory that the earth is *not* flat. "While earth rolls onward into light." (See *Episcopal Hymnal* 1940, 179) But at all times, the hymn writer must be definite in his faith and hope in God, ever looking to him for power and guidance in his vocation. If he lacks the freedom of the modern verse writer, he may yet be an "ambassador in bonds;" a faithful voice bearing witness even under the restrictions and limitations of a hymn. He will use these limitations, creatively, as Milton used the sonnet form of poetry. Wordsworth spoke of the sonnet as a "scanty plot of ground." So also in the hymn. If we may paraphrase slightly his lines, the melody of this small lute may give ease to wounded hearts; it may be as a glow-worm lamp to cheer the struggle through dark ways. In the hands of the genius, Milton, "the thing became a trumpet whence he blew soul-animating strains."

The good hymn writer is an artist. Every art is limited by the materials used. The composer is confined to his keyboard; the sculptor, to metal, stone, wood or clay, and the painter to his paints and canvas. But as the great artist may transcend the limitations of his material, so the hymn writer may from some *new* experience create a new song unto the Lord, as did the author of the 98th Psalm, which, taken as a song of praise may break into the atmosphere of public opinion, and influence and cheer the religious thinking of the day. In the name and power of the God of hope, it may challenge the modern widespread sense of frustration or the present-day false hopes of scientific humanism or Marxist communism.

A hymn, like a poem, should give pleasure. If Plato taught that young people should learn lyrics set to music so that they might become "more gentle, harmonious and rhythmical in their lives," so should our hymns teach Christian faith and doctrine, and have an ethical content made *rememberable* by association with song.

The first to set forth the canon that a hymn should be symmetrical, well-balanced and finished off, with a unity of theme, was James Montgomery, an outstanding English hymn writer whose centenary has been widely celebrated this year.

We may plead, in conclusion, that however humble is the place of the hymn amid the music of the spheres, it has its place, and an exalted one, when it becomes a true and fitting medium for the praise and worship of God. It shares the song of the

heavenly host, and is akin to the songs of nature, and to all sweet songs that are flung or released from hearts touched with some new or renewed experience of beauty and truth.

Whether the hymns of a distant age will weary of the meters now in common use, will perhaps depend on some pioneer who may discover and use a new rhythm, as Gerald Manley Hopkins was the pioneer of "sprung rhythm" in modern poetry. But as long as hymns are sung, the words and the tune must be happy partners together, whatever form a new creative energy may give to the hymns of the future.

A Hymn Of Devotion

"O GOD, THOU ART MY GOD"

FRANK B. MERRYWEATHER

1. O God, thou art my God,
My flesh and spirit cry—
Though frail and weak, thy face I seek,
In mercy draw thou nigh.
2. My helper thou hast been,
My soul depends on thee,
Asleep, awake, for Jesu's sake,
Good Lord, remember me.
3. Within thy house of prayer,
Thy presence I have known.
Forsake not me, though I should be
An exile and alone.
4. My days all numbered are;
The light of wisdom give,
Then shall my days be bright with praise,
And I shall truly live.
5. All life without thy love,
How vain its end must be!
Be thou my choice; my soul rejoice
God's face at last to see.

Suggested tune: ST. HELENA

(Requests to use this hymn must be addressed to Rev.. Frank B. Merryweather, Oxhill, Warwickshire, England.)



Presentation of gifts to Mr. Iiplady

Mr. Tiplady's Farewell To Lambeth Mission

THIS SUMMER MARKED the close of The Reverend Thomas Tiplady's ministry of thirty-two years at Lambeth Mission. The farewell meeting, June 15th, was the occasion of many tributes to his work at The Ideal, and of congratulations from a host of friends in England and overseas.

Sister Frances Flint who, as Deaconess, has shared the last fifteen years—among them, the tragic war years—with Mr. Tiplady, writes as follows: "The meeting on the 15th of June was a great affair, not at all like a farewell but a happy celebration. The hall was crowded with old and new friends; everywhere we had flowers in abundance. I had the privilege of reading from letters, among them one sent by the President of your Society, and then greetings from Dr. and Mrs. McAll. These greetings were warmly received and much appreciated by all present.

"We were able to present Mr. and Mrs. Tiplady with a television set and also a cheque. The little children sang one of Mr. Tiplady's hymns, 'Life before me opens out,' and then the children made the presentation. It was not a sad meeting at all; in fact the atmosphere was one of happy triumph in a task accomplished and well done. Of course no one can disassociate Lambeth from Mr. Tiplady and I think that his spirit will always linger among the people whom he has served so long and so lovingly."

The accompanying picture shows the presentation of the gifts. In the foreground are the cross and candlesticks presented to the Mission by The Hymn Society of America after the war, for the restored chapel.

On behalf of the American Society, the Editors wish to express their hearty agreement with all the good things said of Mr. Tiplady at the farewell meeting, and their earnest hope that new hymns of the mature Christian life may be the fruit of his retirement experience.

The Reverend Frederick E. Poad who succeeds Mr. Tiplady, began his ministry at Lambeth on September 5th. Mr. Tiplady will continue to reside at 2/2 Chester Way, Kennington, London S.E. 1.

O God of ev'ry race and clime,
We bow before Thy will sublime,
And on Thy holy altar lay
Our gift of heart and hand this day.

—THOMAS TIPLADY

(From "Eleven Ecumenical Hymns")

Hymn Sings Promote Better Church Music

EUGENE KNOTTS

ARE YOU PLAGUED with "Singing Conventions" and "All-Night Hymn Sings" as you endeavor to promote better church music? Have you ever been told how two men stood up at one of these affairs and, amazingly, sang a quartet! All four parts!!!! Perhaps you have heard some of the music sung on these occasions and are familiar with its sometimes innocuous, sometimes satanic, rhythm, melody and harmony. Those who sing and play such music call it sacred, and it is possible that such music is acceptable in the sight of God. This type of music makes its appeal to the people through its simple message, often repeated to the point of meaninglessness, and the rhythms and harmonies employed.

The gospel songs, heard so frequently on the air waves and used so extensively in many of our churches, if studied and used wisely, can be an aid in changing the musical tastes of congregations. The gospel song, like a good hymn, holds its place as a favorite with many people because it provides a means of musical expression within their spiritual understanding and seemingly meets their spiritual needs. Therein lies a secret.

The great lore of gospel song literature which has been developed in America should be part of the knowledge of every church musician. This music the people love to sing. It is a source of worship material which should be studied. Much of its poetry and music will be found unfit for use in worship, but by diligent search many very excellent songs will be found, which, if used judiciously and for the purpose of enriching the spiritual experience of a congregation, can be of wonderful help in service. The gospel song, properly used will give strength, power and grace to a worship service.

Church musicians, for the most part today, have become so concerned about procuring what they consider to be "the best" that they have failed to recognize the needs of the people who make up their congregations, or who make up the larger part of the denominational memberships. As a result of this concern for "the best," in many churches today worship has become a matter of form—coldly impersonal, ritualistic, intellectually inspired, spiritually dead. Christian worship should have the warmth of personal contact with a living, risen Christ. The preacher in his sermon may endeavor to convey this warmth to his congregation, but unless the music of the service conveys, within the under-

standing of the people, this same warmth his efforts cannot be as effective. It therefore is imperative that church musicians plan the music of the worship service on the level of the people who will attend—not on the level of musical appreciation and understanding that may satisfy the musician's spiritual needs, but on the level of the people.

At the opposite extreme there is the church whose service also leaves one as cold spiritually as the ritualistic type. Over-use of the gospel song is just as inadequate in bringing spiritual warmth to a service. The feet may be satisfied but the heart is seldom warmed or drawn into a deeper spiritual relationship with God by the sole use of gospel songs in a worship service. Such a service fails to utilize the full spiritual capacity of a congregation.

In a rural area of northern Florida, where attendance at "Singing Conventions" and "All Night Hymn Sings" is high, the gospel song, with all its foot-warming rhythm and inane poetry, is popular in practically every church. In this area a program has been instituted whereby it is hoped a change in the musical taste of the people will be brought about. In promoting better music for the churches involved both standard hymns and gospel songs will be employed. Because of present musical tastes progress will be slow, but the leaders of the movement are offered an opportunity by the fact that in most instances pastors and choir directors realize the songs now being used in worship are inadequate for a full spiritual expression or experience on the part of the congregations. This program is being sponsored by the Middle Florida Baptist Association and is directed by the Associational Music Director who is Minister of Music for the largest church of the group (850 members). The smallest church in the Association consists of less than 50 members.

The first effort to bring about a change of tastes occurred last spring when 18 of the 38 churches in the Association, with nearly 600 people present, participated in a Hymn Sing. (Note the words "Hymn Sing." By using this phrase the people of the area were in some respect informed as to what to expect. If the service had been called a "Hymn Festival" they would have shied away from it.) The program for this service was based on "The Beatitudes" (Matthew 5:3-12) and consisted of hymns and gospel songs, each selected to be descriptive or interpretive of one of the beatitudes. In order to take part in the service it was necessary for the choirs to learn all of the hymns and gospel

songs listed, which were "Just As I Am," "O Brother Man, Fold To Thy Heart Thy Brother," "It is Well With My Soul," "I Heard the Voice of Jesus Say," "There's a Wideness in God's Mercy," "Rejoice, Ye Pure In Heart," "Sweet Peace, the Gift of God's Love," "Stand Up, Stand Up For Jesus," "Moment By Moment" and "Forward Through the Ages."

The program was a challenge to nearly all the churches for most of the hymns, and in some cases the gospel songs, were entirely new to the choirs. Those who participated in the service thoroughly enjoyed it. The singing was excellent and at the close of the program pastors and choir directors were asking, "When will we have another service like this?"

A second Hymn Sing is now being planned. Because these people cannot be given too rich a diet the next service will not have a central theme with a required list of hymns and gospel songs to be learned, but will be made up of the favorite hymns and gospel songs of the respective choirs. This program will include the following favorites: "When I Survey the Wondrous Cross," "Saviour More Than Life To Me," "Lift Thine Eyes" from Mendelssohn's "Elijah," "He Is the King of Love," "What Will You Do With Jesus?" "Follow, I Will Follow Thee, My Lord," and "Tell Me the Story of Jesus."

Note that one choir has chosen "When I Survey the Wondrous Cross" as its favorite hymn. The choir planning to sing it is from a church of less than 250 members. The people of this particular church are vitally interested in a better musical program. Perhaps their style of singing would not satisfy everybody's spiritual and musical requirements, but the selection indicates an effort to raise their musical appreciation. Their singing of the hymn will perhaps give inspiration to other church choirs present to try something better at the next Hymn Sing. Use of the hymn will obviously increase the spiritual experience of the church membership and eventually help lead them into a deeper appreciation and greater use of the standard hymn.

When the third and other occasions for an Associational Hymn Sing occur it may well be that a program consisting almost entirely of hymns will be presented. It will however be a long process of education, but by intermingling the finest of the hymns with the best of the gospel songs the leaders of this movement hope to turn the people from the banal and trivial to the lasting, soul-satisfying songs of Christianity.

Hymns Of Advent, Christmas and Epiphany

CORLISS R. ARNOLD

IN HIS BOOK, *The Public Worship of God*, Dr. Henry Sloane Coffin addresses a plea to leaders of worship to use the Christian year "as a controlling principle in public worship." (p. 116) Dr. Coffin traces the origin and development of the Christian year from New Testament times with the celebration of the first day of the week as the festival of the Resurrection. The Easter observance commemorated Our Lord's sacrifice and His triumph over death. Perhaps Epiphany was added next in remembrance of His redemptive life in the Eastern Church's liturgy and His manifestation to the world in the Western Church's liturgy. This was connected with the visit of the Wise Men. The year was finally divided into seasons commemorating the earthly life of Our Lord, the doctrines and festival days of the Church and the lives of the Saints.

During medieval times the calendar of the Church became overfurnished with special days and observances which lead certain of the Reformers, repudiating the Roman Catholic Church, to forbid entirely the use of the liturgical year. Other Reformers wisely kept the more important parts and eliminated the less essential.

My choice of the representative hymns appropriate to the Advent and Nativity seasons of the Christian year is dependent upon 1) the hymn's conformity to the definition of a good hymn, 2) its rather universal use in better-known hymnals and 3) three very wide periods of hymnody, the Latin, Reformation and Modern. This last point is for comparison of style, character and content to show the richness and great variety to be found in these hymns under consideration.

1. *Advent*

The meaning of the word advent is "Coming." This is a penitential season, the liturgical preparation for Christmas. There is also another theme developed,—that of preparation for Our Lord's second coming. "The double emphasis, therefore, on both the first and second advents of Christ gives to the season its unique mixture of devotional color: joy in the redemption that has come to us in the Incarnation, and awe before the Judgment that yet awaits us." (Shepherd, M.H., *Oxford American Prayer Book Commentary*. 1950, p. 90) Therefore in the collects of the

four Sundays in Advent, these themes are presented: 1) "Stir up," 2) eagerness for the coming of the Messiah, 3) judgment, 4) the two advents of Christ, 5) request for aid to overcome sin, and 6) joy at the Lord's coming. The hymns chosen for this study which embody these Advent themes are "O come, O come, Emmanuel," "Wake, awake, for night is flying" and "Come, Thou long-expected Jesus."

The first is based upon the seven Great Antiphons or "O" antiphons; these drew upon Scripture for the different ascriptions with which the coming Messiah is greeted. These antiphons were used by monks before and after the *Magnificat* at Vespers shortly before Christmas and are dated as early as the ninth century. The order of the English stanzas is transposed from the order of the Latin, the arrangement of the *Hymnal* 1940 being used below.

Latin: O Emmanuel	English: Emmanuel
O Sapientia	O Wisdom
O Adonai	Thou Lord of might
O radix Jesse	Thou rod of Jesse's stem
O clavis Davidica	Thou key of Israel
O Oriens	Thou Day-spring
O Rex gentium	Desire of nations

The yearning of generations of Jews for the Messiah is transformed into the Christian meaning of eager and joyful anticipation of Christ's coming to relieve from sin and death. The reassuring notes found in the refrain

Rejoice! Rejoice! Emmanuel

Shall come to thee, O Israel!

show confidence that He will come to reign in peace. The plain-song melody VENI EMMANUEL keeps an even flow in a humble and pleading way until the refrain soars and gives vent to the joy and trust that is in the sure knowledge of Christ's return. The simplicity of this hymn in the fusion of words and music makes it appealing and meaningful to those of the reformed and free churches as well as the more liturgically conscious communions.

Another Latin hymn of great beauty from the ninth century is *Conditor alme siderum*, "Creator of the stars of night," translated by John Mason Neale. This hymn salutes the Creator-Christ as "the everlasting light" who redeems and judges.

The Advent theme, "stir up," is carried out extremely well by Philip Nicolai's "Wake, awake, for night is flying." Exhor-

tations from the hymn are of a stirring nature: "Wake," "arise," "prepare," "rise up," "go forth." Another famous theme is presented here,—that of Christ, the Bridegroom, coming to meet in marriage the Church, His bride. This great hymn of the Reformation draws upon scripture in referring to "the watchmen" and the parable of the wise and foolish virgins. A Greek hymn (c. 8th C.) which uses this same parable is found in *The English Hymnal*, "Behold the Bridegroom cometh in the middle of the night," as translated by Moultrie.

"Come, Thou long-expected Jesus" is from the pen of Charles Wesley. In this eighteenth-century English hymn, all themes of the Advent season—"Israel's strength and consolation," "Joy of every longing heart," "Born to set Thy people free,"—are beautifully intermingled in natural, unaffected poetry. This hymn seems to summarize all the ideas of Messianic hope and offers an invitation to the Child-King to rule and dwell in the hearts of the worshipers.

Wesley's hymn has a quality different from the other two; he uses a more simple language, perhaps more in the nature of what an average member of the congregation would say in his own everyday speech. The other two hymns are very fine translations and sound well even though they express a more archaic attitude, especially in referring to the Jewish desire for the Messiah. The relationship of the first two hymns, however, is much closer to biblical expression than Wesley's. Their authors drew directly upon the Bible for inspiration both in content and in language, which gives them a definitely scriptural style.

O come, O come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here
Until the Son of God appear.

He comes; prepare, ye virgins wise.
Rise up with willing feet
Go forth, the Bridegroom meet: Alleluia!
Bear through the night
Your well-trimmed light,
Speed forth to join the marriage rite.

II. Christmas

The first collect of Christmas presents several themes: 1) birth of the Son of God in human nature, 2) the eternal sonship of Christ and through Him, our adoption as sons by the

grace of God, and 3) the specific time and place of the historical event of Christ's birth both then and now in His followers' hearts daily. The second collect combines the Advent and Christmas themes of joy in the annual commemoration of Him Who will be the Judge.

There are two kinds of sacred songs sung at Christmas by the layman, Christmas carols and Christmas hymns. Sometimes it is difficult to distinguish between the two. Percy Dearmer, in the preface to *The Oxford Book of Carols*, recognizes that "there is . . . a debatable land between the hymn and the carol." Later he writes, "There is a point where carols overlap with hymns, especially on their musical side." Dearmer defines carols in this way:

Carols are songs with a religious impulse that are simple, hilarious, popular, and modern. They are generally spontaneous and direct in expression, and their simplicity of form sometimes causes them to ramble on like a ballad . . . some are narrative, some dramatic, some personal, a few are secular; and there are some which do not possess all the typical characteristics. . . . The word 'Carol' has a dancing origin. . . . The typical carol gives voice to the common emotions of healthy people in language that can be understood and music that can be shared by all. (Dearmer, P., Williams, R. W. and Shaw, M. London, Oxford Univ. Press 1928, Preface, p. xix, xxiii, v.)

In most hymnals there are many numbers in the Christmas section which are carols and have the folk, dance-like quality conforming to the definition above. However, there are also many Christmas hymns that should be used more frequently at this season of the year. These hymns have the same subject matter but disclose it in a more stately, refined, reverent style that one would not use on the street. It is difficult to choose illustrative hymns but I have selected the following because they seem to combine best the spirit of Christmas with the qualities of good hymns.

The first Christmas hymn, "Glory to God in the highest," was sung by the angelic messengers sent to rejoice at the great event and to share the joyous news with those who heard their song of praise and thanksgiving. Aurelius Prudentius Clemens (4th C. A.D.) wrote *Corde natus ex parentis*, "Of the Father's love begotten." It is a wonderful hymn describing the Incarnate Christ Who was begotten "ere the worlds began to be." Christ is pictured in the familiar terms found in Revelation, *Alpha* and

Omega, referring to the everlasting nature of God as "the source, the ending," "evermore and evermore!" The second stanza very briefly gives the facts of the miraculous birth. It does not confine the material to the nativity of Christ but in the same breath calls Him the Redeemer. The rest of the hymn encourages all things — "heights of heaven," "angel hosts," "powers, dominions," "old men," "young men," "boys," "matrons," "virgins, little maidens" — to adore, praise and extol God for the "birth forever blessed." John Mason Neale's translation began "Father sole begotten" but Henry W. Baker's adaptation has been used since 1892. The plainsong melody is a *Sanctus* trope melody which, much later, was applied to Prudentius' words. This appealing thirteenth century tune, DIVINUM MYSTERIUM, is named by the two opening words of the original trope.

Everyone is familiar with *Adeste, fideles*. This is a Latin hymn of the eighteenth century which many have attempted to translate. Frederick Oakeley's "O come, all ye faithful" for which Murray provided the euphonious first line, is generally used. This too, is a hymn of praise to the new-born "King of angels" with mention of "the Virgin's womb," "the choirs of angels" and "shepherds, summoned to his cradle." Authorities do not agree on the source of the tune, PORTUGUESE HYMN or ADESTE FIDELES.

A German hymn worthy of note is "Von Himmel Hoch." "From heaven high I come to you" is built of the sturdy, rough-hewn, block-like phrases typical of the German choral. This message of the angel announcing the birth of the little Child was written by Martin Luther for his family's celebration of Christmas. The first three stanzas were to be sung by a man dressed as an angel, to which the children responded with the last three stanzas. The first two stanzas are paraphrases of the angel's greeting to the shepherds (Luke 2:10-12). Luther's hymn was first published in 1535.

"While shepherds watched their flocks by night" is a paraphrase by Nahum Tate, an extremely close adaptation of Luke 2:8-15 as found in the King James Version.

And there were in the same country
shepherds abiding in the field,
keeping watch over their flock by
night. And, lo, the angel of the
Lord came upon them, and the
glory of the Lord shone round
about them.

While shepherds watched their
flocks by night,
All seated on the ground,
The angel of the Lord came down,
and glory shone around.

The two tunes associated with this hymn found in the *Hymnal* 1940 show how easily the music can affect the nature of the poetry. The first, WINCHESTER OLD, is very stately and dignified; the second, CAROL, has such a lilting quality and strong rhythmic character that this combination seems to cross boldly into the land of the carol (to use Percy Dearmer's expression once more) rather than to stay in the territory of the hymn.

Most of the hymns of Christmas use the biblical narrative to an extent unmatched by hymns based upon any other season of the Christian year.

Three other Christmas hymns must not be ignored: Charles Wesley's "Hark, the herald angels sing" (1739), originally "Hark, how all the welkin rings;" James Montgomery's "Angels from the realms of glory;" and John Byrom's "Christians, awake, salute the happy morn." The first contains, in addition to the narrative an amazing number of the Church's teachings, 1) reconciliation of God and man, 2) Christ for all nations, 3) the virgin birth, 4) the incarnation, 5) the second birth and 6) the eternal God. The third hymn, especially appropriate for Christmas day, treats the shepherds' approach to the manger, their joy at finding the Babe and the singing of the redeemed in eternity.

III. Epiphany

In the Western Church the Epiphany signifies Christ's manifestation to the Gentiles and the world. The collect especially centers our attention upon the star and the visit of the Magi. The star as a guide to the wise men is analogically applied to the Christ, the "Light of Light." This is true in Godfrey Thring's "From the eastern mountains." This hymn is narrative in style, incorporating other Epiphany themes of manifestation to the Gentiles and Christ as guide through darkness.

Two beloved hymns of this season are "Brightest and best of the sons of the morning" and "As with gladness men of old." The first identifies the singer as one with the followers of the star: "Dawn on *our* darkness," "lend *us* thine aid," "where *our* infant Redeemer is laid." Heber has chosen explicit words to describe the various natures of the Babe, "Maker and Monarch and Saviour of all." He likes to use alliterations too: "Brightest and Best," "Dawn on our Darkness," "Cold on His Cradle."

William Chatterton Dix draws parallels between the figures in his hymn:

As with gladness men of old . . .
So may we . . . be led to Thee.

As with joyful feet they sped . . .
So may we with willing feet . . .

As they offered gifts . . .
So may we . . . all our . . . treasures bring.

This hymn, like some in the Christmas season, also foresees the heavenly kingdom where there is no need for "created light" and where alleluias will be forever sung to the King.

Conclusion

The congregational hymn is a unifying medium for worshippers. When a large number of people are singing there is something inspiring and very meaningful which takes place. This gives a feeling of wholesome cooperation with one's neighbors and also works within a subjective element of individual worship. The Christmas story has so much color and drama that all the commercialism of our modern day cannot harm the simple tale of the events centered around that wondrous night. The hymns which best express the story and its application to *our* lives are the most appealing to us. The last stanza of an American Christmas hymn, "O little town of Bethlehem," beautifully expresses the desires of the sincere Christian family.

O holy Child of Bethlehem!
Descend to us, we pray;
Cast out our sin and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell;
O come to us, abide with us,
Our Lord Emmanuel!

EDITORIAL— (*Continued from Page 108*)

If THE HYMN is to continue to present to its readers all shades of opinion in a spirit of freedom and evaluation, there must also continue that enthusiastic support and creative thinking which has been the source of strength throughout the period of the first five volumes.

Teach Us To Pray

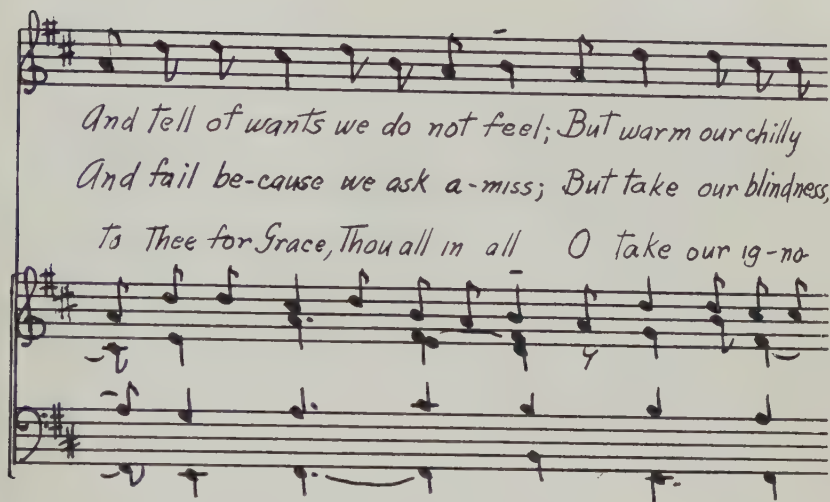
PRAYER

Luke 11.1

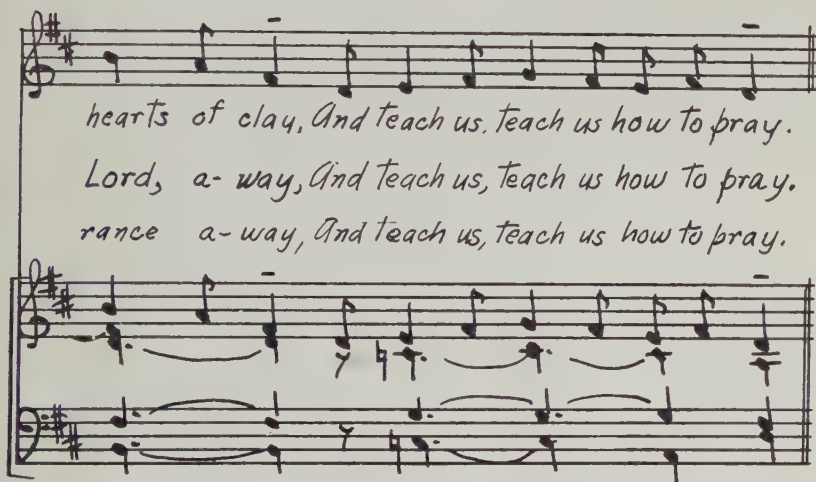
ALLEN JAY SEVER, 1954

1. O Lord we pray not as we ought, We pray in word
 2. We ask for power, we ask for gold, We ask what mer-
 3. And while we thus in fol-ly lift Our voice to ask

but not in thought; Our hearts are dull and cold: we kneel
 cy must with-hold! We ask for life and earth-ly bliss
 some baneful gift, How cold-ly, Fa - ther, do we call



And tell of wants we do not feel; But warm our chilly
And fail be-cause we ask a-miss; But take our blindness,
to Thee for Grace, Thou all in all O take our ig-no-



hearts of clay, And teach us, teach us how to pray.
Lord, a-way, And teach us, teach us how to pray.
rance a-way, And teach us, teach us how to pray.

WILLIAM BARNES, 1801-1886.

Hymns For Church Anniversaries

The Editors of THE HYMN have been gratified to note the number of hymns written for use in church centennials and other anniversaries across the country. Many of them have been written by persons previously unknown as hymn writers.

Dr. Austin Lovelace, Organist and Choirmaster of the First Methodist Church, Evanston, Illinois, where the Second Assembly of the World Council of Churches held its opening service, has sent the Centennial Bulletin of the Church, including a Centennial Hymn for the occasion, "O God and Father of us all," written by Miss Elizabeth Knobel, sung to the tune of ALL SAINTS NEW. We take pleasure in re-printing it for our readers, by permission.

O God and Father of us all,
Today our hearts rejoice
In those who build Thy kingdom, Lord,
Obedient to Thy voice.
A hundred milestones mark the road
Our fellow-workers trod,
Who as a torch to light the way
Held high the Word of God.

O beautiful the questing souls
Whose faith achieved this shrine;
O beautiful the prayerful hands
Which wrought this house of thine.
O beautiful our heritage —
This high and holy place,
Illumined for a century
By Thy abiding grace.

Today as stewards of Thine house
We lift to Thee our prayer
That we who have this charge to keep
Be kept within Thy care.
Uphold us in our sacred task,
And may the future days
Receive the blessings we received;
And Thine shall be the praise.

Reconsecrate our service, Lord,
To this Thy perfect plan
Where Fatherhood of God proclaims
The Brotherhood of Man.
O God of love, now let Thy peace
Upon Thy children fall,
And bless us as we praise Thy Name,
O Father of us all.

Review

The Pius X Hymnal, for Unison, Two Equal or Four Mixed Voices. Compiled arranged and edited by the faculty of the *Pius X School of Liturgical Music*, Manhattanville College of the Sacred Heart, Purchase, New York, Published by McLaughlin and Reilly Co., Boston, Mass., 1953.

This large and handsome volume might well be called a choir manual rather than a hymnal, since vernacular hymns make up only a fraction of its contents. True, there is an adequate number of these, of which more will be said later. In addition to these, there is a generous selection of Gregorian Chants, polyphonic works, service music for special ceremonies, masses, a requiem, vesper and compline services.

Among the hymns, one can count on the fingers of one hand, the old and familiar tunes heard in most Catholic churches. In the opinion of this writer, there will be few mourners among serious musicians for many of these old melodies, yet there is a substantial number of tunes of genuine merit which might well have been included.

This collection includes many old German hymn tunes of great dignity and a number representing other Western cultures, and to give balance, some material from contemporary sources. Many of the tunes have strong modal feeling, and in all cases the harmonizations are in character. In all fairness, we believe, one may say that some of these newer works seem more suc-

cessful than others, but a large percentage of them are real gems.

We find many new texts and they are good. Some long accepted translations from Latin hymns have given way to newer and better ones. Others have been revised, and to their great benefit. We see little of the extravagant forms of expression in vogue at the turn of the century

The polyphonic works include the ubiquitous "O Bone Jesu" of Palestrina and a few other works as well known. However, most of these works will be fresh and new to many of us and a welcome addition to any choir library.

In spite of the great care which has been lavished on this work, we notice that in transcribing some of these motets from the older *alla breve* notation to common time, the meter signatures have been overlooked and remain as they were. These occur in the responsories for Tenebrae, the evening services for Holy Week. Experienced musicians know these works well, and should have no difficulty in establishing the proper rhythms.

There is a large selection of Gregorian Chants, covering all the usual requirements of the liturgical year. Modal harmonizations are given for those choirs which prefer the use of an organ accompaniment. Included among these chants are the special music of Candlemas, Ash Wednesday, Holy Week and other unusual rituals together with directions for the proper conduct of these ceremonies.

McLaughlin and Reilly Company deserve a special word of praise for the fine printing they have given

this work. The sturdy board covers, finished with a black leather-like material, the red edges, the book marks in liturgical colors all contribute to the handsome and dignified appearance of the book. The large size of the pages (octavo), the quality of paper and the clear and uncrowded printing of the music are pleasant for the eyes. Each section is introduced by an appropriate text from the pen of the Very Reverend Martin B. Hellriegel and a beautiful illustration of the text in liturgical symbols by Nina Barr Wheeler. There are alphabetical, metrical, and functional indices. We consider *The Pius X Hymnal* a choice addition to our music library.

—Clayton Brenneman

Obituary

WILLIAM PIERSON MERRILL, D.D., a Fellow of The Hymn Society, died on June 19, 1954. Dr. Merrill, a veteran hymnologist, was active in the life and work of The Hymn Society throughout its history, and on a number of occasions took part in Festivals and other significant hymnic services.

He is known around the world for "Rise up, O men of God," written in his youth, and appearing in nearly every major hymnal of the past three decades, as well as in a number of anthem settings. Dr. Merrill wrote a number of hymn tunes, several of which appear in the Presbyterian *Hymnal* of 1933. Perhaps his most successful effort was SOLDIERS OF CHRIST, the setting for the Wesleyan hymn, "Soldiers of Christ, arise."

Dr. Merrill was a staunch advocate of peace, and one of the most mem-

orable sermons of his distinguished pastorate at New York City's Brick Presbyterian Church was that preached at a vesper service for The Hymn Society in which he deplored the warlike qualities of a number of favorite hymns.

Members of The Hymn Society of America were deeply impressed with Dr. Merrill's presence at, and participation in the great service of worship at St. Bartholomew's Church in New York upon the occasion of the Thirtieth Anniversary of The Hymn Society, in 1952. It was upon that occasion that Dr. Merrill made one of his last public appearances.

Among Our Contributors

CORLISS R. ARNOLD, D. S. M., is Director of Music at the First Methodist Church, Oak Park, Ill., a graduate of The School of Sacred Music, Union Theological Seminary.

CLAYTON BRENNEMAN, who reviews *The Pius X Hymnal*, is Organist and Choirmaster of Sacred Heart Church, Pittsburgh, Pennsylvania.

EUGENE KNOTTS, Minister of Music at The First Baptist Church, Perry, Florida, shares with us here his wide experience in the discriminating use of Gospel Songs.

THE REVEREND FRANK B. MERRYWEATHER, Rector of St. Laurence Church, Oxhill, Warwickshire, England, is well-known to our readers as the author of "The Hymn of Hope" and "A National Hymn" which have appeared in these pages. In this issue we are publishing his new "Hymn of Devotion" as well as an article of special interest to all hymn lovers.

PAUL E. NEVE, B.A., M.M., is studying at The School of Sacred Music, Union Theological Seminary. He is Organist and Choirmaster at St. Mary the Virgin Episcopal Church, Ridgefield Park, New Jersey. The setting of the carol by William Watkins Reid, Chairman of the Executive Committee of The Hymn Society of America, was composed by special request.

ALLEN JAY SEVER, a candidate for the degree of M.S.M. at The School of Sacred Music, Union Theological Seminary, is Organist and Choirmaster at All Saints' Episcopal Church, Leonia, New Jersey.

The hymn, "Teach us to pray," by William Barnes, was published in THE HYMN, April, 1954, in an article by The Reverend William Turner Levy who first suggested that musical settings might be composed for the Barnes hymns.

ELEVEN

ECUMENICAL

HYMNS

Written at the invitation of

The Hymn Society of America

in recognition of

The World Council of Churches,

Evanston, Illinois,

August, 1954

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price in quantity.)

CORRECTION

The Editors regret that the first line of "The Missionary Hymn" on page 83 of the July issue of THE HYMN was incorrectly quoted as "O God Who madest light that daily flows" instead of "O God Who mad'st the light that daily flows." Our apologies are tendered both to Mr. Finlay and Mrs. Clark through whose courtesy the hymn was printed. As attested by several letters from readers, a further mistake was made in referring to Mr. Finlay as the distinguished "English" composer, when he is most decidedly "Scottish."

Announcement

The Editors of THE HYMN regret that a memorial in honor of the late Dr. Reginald L. McAll could not be prepared for publication in this issue. THE HYMN, January 1955, will contain special commemorative features in acknowledgement of his contribution to the work of The Hymn Society of America.

UNLOCATED TITLES, *continued from the July issue.*

The Harmonick Magazine. Announced, Boston, 1806; also, *Occasional Companion.* 1806-18... Nos. 2, 4, 6, 8-12 wanted; also *Odes Set to Music.* Exeter, 1800. Hubbard J., *Harmonia Selecta.* Worcester, 1789. *I Heard a Great Voice: Anthem.* Phila., 1788. Jenks, S., *Zion's Harp.* N. Y., 1824. Jocelin, S., *The Chorister's Companion,* (2nd Part). New Haven, 1790; also, *The Federal Harmony,* Boston, 1793. Johnston, T., *A Collection of Tunes.* Boston, 1762. Kimball, J., *The Rural Harmony.* 2nd Ed. Boston, 1796. King, O., *The Universal Harmony.* Norwich, 1775. Lane, I., *A Christmas Anthem.* Worcester, 1795; also, *A Thanksgiving Anthem.* Boston, 1795. Law, A., *A Choice Collection of Church Music.* Phila., 1807., also, *A Collection of the Best and Most Approved Tunes and Anthems.* New Haven, 1799; also, *The Musical Magazine,* Nos. 3, 4, 5, 6. 1794-1801; also, *Select Harmony* (Daniel Bayley). Newburyport, 1784. Lyon, J., *Friendship: Anthem.* Phila., 1788. Merrill, R., *The Musical Practitioner or American Psalmody.* Newburyport, 1797. *The New-England Harmony.* Boston, 1771. Pillsbury, A., *The Sacred Songster.* N.Y., 18..., (1st & 2nd Ed.) *Psalmodia Germanica* (with Supplement). N. Y., 1756. Read, D., *An Introduction to Psalmody.* New Haven 1790; also, *The Litchfield Collection.* 1806; also, *A New Collection of Psalm Tunes.* Dedham, 1805. *The Rose of Sharon: Anthem.* Phila., 1788. Russ, D., *Uranian Harmony.* Phila., 1791. Sanford, E. & Rhea, J., *The Columbian Harmony.* Alexandria, 1793. Selby, W., *Apollo, and the Muse's Musical Compositions.* Boston, 1791. *Select Psalms and Hymns,* etc. Phila., 1794. *A Selection of Sacred Harmony,* 2nd Ed. Phila., 1789. Smith, W. & Co., *The Easy Instructor. Part II.* 1803. *Song of the Angels: Anthem.* Phila., 1788. Stewart, W. M., *The Young Man's Monitor, and Vocal Companion.* N. Y., 1789. Stickney, J., *The Gentleman and Lady's Musical Companion.* Newburyport, 1783. *Sundry Anthems.* Phila., 1788. Taylor, A., *American Babes Instructed etc.* Worcester, 1782. Taylor, R., *An Anthem.* Phila., 1793; also *An Anthem.* Phila., 1794. Tuckey, W., *The Anthem that is to be sung at St. George's Chapel.* N. Y., 1755; also, *Two Select Pieces etc.* N.Y., 1771; also *Select Pieces.* N. Y., 1773. Tufts, J., *An Introduction to the Singing of Psalm-Tunes.* Boston, 17... *Tunes in Three Parts etc.* Phila., 1763. *The Village Harmony.* Exeter, 1795. *Vital Spark. Anthem.* Phila., 1788. Walter T., *The Grounds and Rules of Musick Explained.* Boston, 1721; also, *The Grounds and Rules of Musick Explained.* Boston, 1754.

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